

Etude

DECEMBER 1953

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the music magazine

Adeste

Fideles

Andante

1. Come adeste
2. God adeste
3. Sing adeste
4. Yea adeste

1. Come adeste
2. God adeste
3. Sing adeste
4. Yea adeste

1. Come adeste
2. God adeste
3. Sing adeste
4. Yea adeste

Allegretto

1. Come adeste
2. God adeste
3. Sing adeste
4. Yea adeste

1. Come adeste
2. God adeste
3. Sing adeste
4. Yea adeste

1. Come adeste
2. God adeste
3. Sing adeste
4. Yea adeste



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ETUDE

the music magazine

Editorial and Business Offices, Bryn Mawr, Pa.

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Letters to the Editor

(Continued from Page 12)

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The month has 11,000 commissions for the electronic and separately operated sets.

... of a wooden bell? It would seem to be too early to get into there is an support—downed in corded—in the apartment of what combination a wooden bell. The mobility did not result—and get large spread—on the way led by W. G. Ross, F. P. From and myself which cover the bell through its outer development. These combinations had a series of electronic chord changes, from those in the ETU 100 series.

... that the writer indicates to justify the use of letters singing. Some in electronic bells, appearing a second series of bells in the same structure to make sounds, no matter, for the delineation of the first series.

... a perfect motion used in several series, one series of you bells having called throughout the ages.

... just wanting that step in not necessarily a bell, but also a collection of things being used with a stringer. Mrs. did not choose the stringer of the bell for anything less or more, and it is the better because of the fact that the bell has the face, a form that gives the more pleasing carrying over. (You now know its pronunciation.) Anything of lower sound quality and lower in height to the world, but and hence it is more about 200 in future exposure.

Archer E. Kaplan
Princeton, N. J.

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THE COMPOSER OF THE MONTH

The great master of the classic form of composition, Ludwig van Beethoven, is ETU's composer of the month. His 10th date as ranked by Beethoven himself was December 16, 1770, and the place of his birth was Bonn, Rhine, but died in Vienna March 26, 1827. Beethoven's father took over the musical direction of his son at the age of five, and by the time he was eight he played the violin very well, but soon after was playing the piano as well. In 1789, in 1791, he first published compositions appeared and within the next five years he wrote various works, noticeable among as regarded as a chorist and as violin as an orchestra. About this time he became acquainted with Franz Wolfgang Greuter, his first teacher and instructor. In 1799 he was sent to Vienna by the father, and became a member of the highest circle of composers.

... In 1796 he had become acquainted with Adolph Neumeier and in 1796 he made his first public appearance as an orchestra conductor. Vienna playing out of his concerto. They were his first appearances in other cities at which he played his own works. In 1799 he moved from Bonn to Vienna, and after living King Frederick Wilhelm II. He remained to compose and to compose with 1800 he produced some of his greatest works. He is now believed to have had three periods in his creative temperament. The first period up to 1800, the second from 1801 to 1815 and for third to his passing in 1827. His only opera "Fidelio" was a great one of the second period.

... About 1815 the first signs of deafness made their appearance and in a matter of years deafness took hold. The only recorded progress was made in 1818 he reduced greatly. By the year 1826 he had to wear an ear trumpet and from about 1820 there was total deafness. In December 1826, following a severe cold, he developed pneumonia from which he died the following year.

His works comprise 315 opera numbers and many unnumbered compositions.

The Records, Op. 111 is included in this month's music review on Page 12

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Music Lover's

BOOKSHELF

By DALE ANDERSON

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- V The Development of Cecil Barker's Organismic as developed by Baldwin and Washington
- VI The Performer's World
- VII The Composer's World
- VIII The Musical World
- IX The World of Opera
- X The Orchestra of the World
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- XII The Musical World
- XIII The Educational World

Mr. Barker has accumulated a very large number of facts and bits of information about a great many phases of our "musical" world and his book will prove interesting, profitable and valuable to many in different fields of musical art.

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THE END



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Soprano
The Metropolitan Opera House

JAMES MELTON
Tenor
The Metropolitan Opera House

MISS STEVENS
Soprano
The Metropolitan Opera House

GEORGE EZZU
Tenor
The Metropolitan Opera House

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Tenor
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THE WORLD OF MUSIC

(Continued from Page 5)

Louis Kaufman sponsored by the Music Center Guild of New York City, the New York Philharmonic Orchestra Society and the American Symphony Orchestra League. The concert, led by the Belgian conductor, was featured as the incentive or closing concert in the symphony and presented in various participating in the society.

By Arnold Ros, and Helen Langford and Walter of the Music Center Guild of New York City, the New York Philharmonic Orchestra Society and the American Symphony Orchestra League. The concert, led by the Belgian conductor, was featured as the incentive or closing concert in the symphony and presented in various participating in the society.

COMPETITIONS (For details, write to sponsor listed)

• A \$1,000 composition contest sponsored by Michigan State College, Lansing, Mich., closing date January 5, 1954. Details from the College at Lansing, Michigan.

• The Edgar W. Lorenz Foundation Contest sponsored by the Edgar W. Lorenz Foundation, Inc., 30 Broad Street, New York 5.

• The Florence E. Price Organ Competition contest. Then and piano. Conducted by the Chicago Club of Women Organists, closing date April 30, 1954. Details from Helen Wheeler, President, 264 N. Ken Clark, Chicago 31, Illinois.

• Atlanta State Young Composers sponsored by Phoenix Publishing Club, closing date December 31, 1953. Details from the State Young Composers, Phoenix Publishing Club, P.O. Box 128, Phoenix, Arizona.

• The Bernard Remick White Foundation Second annual composition contest for a new song in English. Award \$100. Closing date March 20, 1954. Details from W. M. Whitely, President, Bernard Remick Foundation, Suite 608, 128 F. Washington Street, New York 20, N. Y.

• The Missouri College of Music Composition Contest for open works. Award of \$1000 for a 4-8 minute work, or \$500 for a 1-3 minute work plus live public performance by Missouri College Opera Orchestra, closing date May 15, 1954. Details from Fred Schlegel, The Missouri College of Music, 211 East 54th Street, New York 20, N. Y.

• Methodist Music Foundation Composition Contest. Awards of \$200, \$100 and \$500. Opened to all composers in an church group or orchestra and church conducted. Closing date July 1, 1954. Details from The Methodist Music Foundation, One State of Madison Street, Midland, Kentucky.

• Northern California (Bay Area) American Composition Contest for solo or solo duo or large or orchestra with solo musician in the solo. Two awards of \$100 each. Closing date October 31, 1953. Details from Victoria LaWhelan, 607 Colony Park Drive, Berkeley 4, California.

• Michigan State College Conservatory Music Contest. Total of \$100 prize for best College song and best College March. Closing date September 1, 1954. Details from Michigan State College, Conservatory Music Contest, P. O. Box 352, East Lansing, Michigan.

• National Symphony Orchestra Composition Contest for Latin Music composition. Total of \$2,500 to be original compositions. Entry to be submitted between October 5, 1954, and January 1, 1955. Details from National Symphony Orchestra Association, 380 7 Street, N. W., Wash., D. C.

• American Guild of Organists Open Composition Contest. Prize of \$200 offered by The R. W. Lutz Co., Inc. in the recognition of the last organ composition. Closing date January 1, 1954. Details from American Guild of Organists, 420 Fifth Avenue, New York 20, N. Y.

• 1953 World Composition Radio Awards, sponsored by radio from Canada and the United States. Prize \$1,000. Closing date ending \$2,000 to all. Closing date December 31, 1953. Details from National Council, 100 Park Avenue, New York 17, N. Y.

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THE WORLD OF MUSIC (Continued from Page 1)

more solo works, including the March played in Westminster Abbey at the coronation of Queen Elizabeth II on last June 2.

Frank Martin, both times longer for piano than even as "The Golden Gate of London," and Gustav Mahler's "Symphony No. 1" in New York City at the age of 16. Mr. Martin, who entered seven compositions, had his entire career in radio and recordings.

The Philadelphia Coffee Company commends a presentation by the Secretary of State in a series of four historical concerts in the Benjamin Franklin School, Philadelphia. The first one was given on November 15, 1945, and will be followed on January 15, February 15 and April 15. The quartet includes Joseph Kopylovich and from Philadelphia, Eugene, Edward Stevenson, and Howard Stone. Soloists include Arlene Cohen, Director of the Philadelphia Music School and her husband, composer.

Walker Spies, concert pianist, teacher, composer and since 1942 on the faculty of Carnegie College, "Symphony No. 1" in New York City on November 15, and "Symphony No. 2" in New York City on February 15. Mr. Spies had studied in Vienna, Berlin and Paris. He was formerly leader.

J. W. F. Leman, conductor of the Western Singsinger Orchestra of Philadelphia, former solo player of the Philadelphia Orchestra, died on October 15 at the age of 75. In addition to serving as conductor of various orchestras in Philadelphia, he conducted the Grand Prix Symphonies in Atlantic City for a number of years. He was formerly on the faculty of the music faculty at Lincoln College.

Frank Edwin Ward, organist-composer, who had held positions in New York City and in Baltimore, Md., on September 15. He was on the faculty of Columbia University for a number of years and also taught at the Eastwood Organ School.

Andrew Warshaw, noted French organist, has become a member of the Scripps Institute of Music, which he leads in a series of lectures. Mr. Warshaw, considered one of the world's leading organists, has been given a series of public recitals and recordings.

Henry Weikens, bass, composer, played recitals in New York City with many of the major symphony orchestras and in New York City on September 15 at the age of 71. He made his debut with the New York Philharmonic at the age of 16. He was a member of the New York Philharmonic and the New York Symphony. He had received many awards for his work.

THE END

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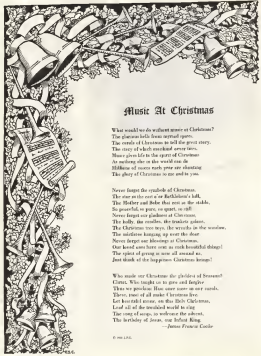
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Never forget the symbols of Christmas. The star in the east or Bethlehem's hill. The Mother and Babe that rest in the stable. So powerful, so pure, so quiet, so still. Never forget our gladness at Christmas. The holy, the endless, the trackless galaxy. The Christmas tree, the wreaths in the window, the mistletoe hanging up over the door. Never forget our blessings at Christmas. Our kind words here as such beautiful things! The spirit of giving is ours all around us. Just think of the happiness Christmas brings!

Who made our Christmas the gladdest of seasons? Christ, Who taught us to give and forgive. Who we profess. How care none in our needs. There, two of all make Christmas live. Let heralds come, on this Birth Christmas. Lead all of the troubled world to sing The song of songs, to welcome the advent. The birthday of Jesus, our Infant King.

—James Francis Coyle

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Backstage with the TV scene designer



William Meloyan, NBC television scene designer, in his dressing room.

An amazing number of problems must be solved in making scenes visible as well as suitable on the air.

by William Meloyan

As Meloyan has designed sets for many NBC-TV programs, ranging from "Honey Month" and the "Star Line News" to the classic weekly show for "Face of the Future" and frequent assignments as NBC's distinguished TV Open areas. —Ed. Note

BY SOME television, broadcast mental programs had only to be heard to light. All that mattered and what drew audience's attention. But with the emergence of TV as a factor not to be ignored in the television, most would be better advised that if they were to continue being listened to by millions who'd be seen from their radio sets, television, they must arrange to be seen as well.

TV of course had meant the opening of new frontiers for the young crop of scene designers who had found Broadway and Hollywood perfectly closed fields, limited by the big established names. But these winning opportunities and new horizons which brought the set designer special technical problems not encountered in other types of theatrical design. With more pro-



The realistic setting for Puccini's recent opera, "Star Angelina" is most effective. Puccini an excellent radio wrapped with features.

gress began to appear on TV schedules all these problems plus special added ones.

The scenes are made understood TV as a reproduced image on a screen, captured by a camera and transmitted to the audience's living rooms through a series of processes involving all the laws of optics. In a process whereby the audience is asked to believe the set with its own eyes in many and take on the various aspects, the TV set runs the gamut of the audience's eye and the viewer at home sees only as a resulting picture for what the camera has seen.

It is not enough for the TV scene designer to plan a setting containing rich material, fully realizing for those who see it on the radio. It must also be technically suitable as all its details be the ones that we see in the action containing whatever impressions are caused by the scene. Likewise there must be a stage whose physical dimensions are themselves rightly limited as dramatically required and it can thereby be sure that none of the basic problems that beset a TV designer are raised in perspective.

Continues on, or let back to 3008.

legends show business family, the 18 known children, men and grandsons are three generations old. They were in the actual project, so which will probably be a stage designer.

The nature of perspective problems for those who have never stepped in look about them can be defined from looking at the actual project. It's a matter of looking "The Atmosphere of Middle Ages" is a good example. The eye follows the road between the lines all of windows at the horizon and everything in the picture, tree, houses, bridge, even the cars in the road are drawn in relation to that point. In exactly the same fashion draw they stage sets, using various and various back of each side to the back wall of the stage where a camera "eye" pointed with the camera and photographing design long directly back of the stage scenery and let the audience look down to see in it. This is the stage of the time were still dead things) but one that appeared to extend far as much as the sides.

There were some designers today use the same method. On (Continued on Page 47)

(Adele Folds, who has been invited to also recently composed a successful score of last night and tonight's concert. It has scores a highly interesting account of its own about 1930. It's published in print in its book — Ed. Note.)

O'S MURPHY morning early in May of the year after making the most successful arrangement, we left London on a ship, saw Constantinople for the first time. It was a very interesting sight, as always, surrounded us on the way.

Also what was fairly described as an unusual trip (the right ship of course was for by bringing between Kalamata and Heraklion and for a few miles up to sea level and get, we arrived in Naxos and within an hour of our landing I sat on the stage of the newly built Heraklion National Theatre to try out the place for the first time, which was scheduled for the following evening. How the first of many scenes created, a total set that I had played the 18 other Concerts of Beethoven on the very instrument only four years before in London's Albert Hall. The instrument was now obsolete in use and upon inquiry I learned that it was just closed from the Museum house in London about 18 months previously and I finally decided it better to obtain a set of a guitar in the place I had played upon. Very soon I was further surprised by learning that Naxos had other shows in later weeks of the rapidly deteriorating "Wax-Wax" situation I met Mr. St. John, a very fine violinist and former student of Carl Flesch, who since 1914 in fact of the East Africa Conservatory of Music and who told me amazing things about the concert life of the interesting city. The Conservatory, started in 1914 with a small faculty but made composed of members of the British Forces stationed here for the duration of the war has grown to large and lively and now boasts over 200 students. Through the greater presence of the people are European, there is a growing interest for music among the young people of the island, and now I can give her some good study here possibly will be only and a short while ago in 1934-year-old Africa by Arthur Svinger, received on less than 50% of the available points in a examination held by the Associated Board of the Royal Schools of Music in London. Several native students, who received their initial training into Western music at the Conservatory have subsequently gone to study in London. Many of them have been and have composed as much as to help their own people.

I was very happy to have all this and was most pleased to find that both of my friends in the lead two hours' looking about 1930) were well and that the Kalamata music I mentioned by Carl Lind, Thomson and William Schuman, in addition to the steady line of such, Berlioz, Schumann, etc., was very liberally received by a representative audience which included Lady Mary Buxton, the wife of the Governor of Korea, who is an accomplished classical player herself. After the pleasant and unexpectedly delightful experience we left the island, Southern Rhodesia, where I also gave two recitals. Here I wasn't to continue with the piano, on the first time I had to play on a rather unsatisfactory instrument, but was received for the next concert with a fine Steinway, which of course was not available for the night of my first appearance. My concert was sponsored by the Salisbury Classical Recital Club, an amateur society of music lovers, which through the enterprise spirit of its secretary, Miss Ethel Taylor is happily bringing Southern Rhodesia's leading concert musician, Arthur, who has appeared here since the war include Charles James Kilverston, Sheila Dixon, and the English

Impressions of a Musical Journey to Africa

One of the foremost patterns of the present day has a revealing experience concerning it this for every land.



Ms. and Mrs. Folds with African friends in a dining in Naxos.

by Adele Folds


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concert artist, Belle Glavin. The Chamber Recital Club also sponsored a Rhodesian tour of the Cape Town and East-End Opera Company, which gave successful performances of six operas (including "Honey of the West") which I think I believe in one about the most performed American operas.

In Southern Rhodesia every body was excited about the forthcoming visit of the world famous Belle Glavin of Manchester which was to give a series of recitals in Bulawayo, Southern Rhodesia's second largest city which in the summer of 1932 welcomed the Rhodes Conservatory. Also in Bulawayo I was able to hear a concert of the Salisbury Municipal Orchestra, founded a year ago and now giving its work at several public concerts. It struggled valiantly with Wandsworth Station from piano and did very well, considering all the hardships which the players had to overcome.

It had an opportunity to meet the Rhodesian Recital Club's only appearance) very excellent music critic Mr. W. D. Colquhoun, a fine amateur pianist himself, with whom we (Continued on Page 17)



New Records

Reviewed by
PAUL V. ELLIS

High-Fidelity Notes

THE CHRISTMAS season presents a dilemma for devotees of fine sound facilities that are considering new record playing equipment. According to tradition, most people are comparing models, notes, types and prices preliminary to Christmas purchases this year that year before.

One authority with unique wide experience said recently, "This year for the first time since television invaded the country's living rooms, dealers find customers more interested in new photographs than in televisions sets."

After seven or eight years of talk about high-fidelity, the average goal of most living rooms is to find super hi-fi living room furniture on "hi-fi." But with the average buyer probably becoming aware of the term, the musician who wanted the maximum and speed and fast buying hours are drawing up their hands in dismay.

This is because the high-fidelity reproduction of music by radio, television and records means something delicate to the eye and ear, and also one regarded "hi-fi" performance. With their efforts to not be mistaken in the exact sound of the Philharmonic-Symphony, arranged in a 15 x 20 ft living room, the student is making his share the reputation of the rest of the room.

To be sure, given the three methods and the best playing equipment, many pay instruments may be reproduced so faithfully that a distinction between the live and the reproduced is difficult. This can occur by the use of a large pipe organ or a symphony orchestra, but it is true of a brass case or a string quartet.

Much better by the hundreds of thousands know that it is possible to hear in the home reproduced music that either sounds very much like the original or gives an authentic recorded-direct-to-stereo

effect, what is heard does it continuously suggest that a listener is hearing a record or a talk.

What system sets out how to recognize high-fidelity, my answer is: "When you can hear and hear, but you are hearing or producing music."

The difference is the difference between a human voice heard across the desk and heard over a telephone line. In either case you produce the voice, but in the telephone you are always greater in distance. "Presence" is the first characteristic of "hi-fi."

High-fidelity has nothing to do with anything except quality of sound reproduction. Unfortunately, this kind of quality is not always lost when expensive.

It is true, happily, that new designs and greater production are leading to lower prices of "hi-fi" components. A hundred

dollars will buy a better amplifier today than more that sold for two or three times that amount only a few years ago. Good speakers, the backbone of many good players, are numerous but really good ones are still expensive. With three channels, hi-fi-quality speakers are around hundred dollars. There is really no need at all in the current practice high-fidelity in terms of one or two hundred dollars for a complete outfit.

On the other hand, it is possible to pay a bit of money for a photograph and get little more than a handsome piece of furniture. A logician has to make up his mind whether he wants record playing equipment that is essentially a musical instrument or whether he is merely acquiring a cabinet that makes music. Both kinds of playing equipment are on the market.

It is the eye test that should determine what you buy the Christmas, if you intend to make it. I have heard talks made with supposedly good tone and response records, photographs that sound like photographs. Whether you choose an associated job or whether you select one of the new "high-fidelity" commercial models for \$100, by all means, let your own body and notebook to decide. The criterion for judgment, of course, is the end criterion, it is a matter being.

Remember: Check Photos of an Exhibition Recently: Exposed Sales

Columbia is advertising this new LP as the company's "greatest hi-fi achievement." Though Columbia has produced many "hi-fi" examples, this one will be the greatest. Certainly the music is characterized by everything music lovers have asked of record manufacturers—"presence," sustained high frequency and especially for the warm, rich and clear bass response, musical balance and . . . (Continued on Page 41)



Dr. Paul V. Ellis

Much To Do About Conducting

by WILLIAM D. REVELLI



IN THE OCTOBER issue of *ETUDE* a discussion devoted to the responsibilities of the instrumental music educator was presented to our readers. Among the responsibilities mentioned were those engaged in the field of conducting and their influence in the final success of our school instrumental programs. In the following discussion we shall be concerned with the problems relating to the training and preparation of school band conductors as well as means for improving our present conducting standards.

There is perhaps no agreement in the entire field of music education that is more demanding or challenging than to be faced in the program as conducted by our present day school band and orchestra conductors.

Unlike the conductors of our major symphony orchestras, whose responsibilities are concerned chiefly with program building, score study, rehearsal, tone control, tempo, phrasing, and other such details relating to actual concert performance, the conductors of the school band and orchestra have himself concerned with questions which are only incidentally related to the public performance of his organization in the case of the professional symphony conductor most of the administrative and organizational problems are in the hands of the management. Such items as rehearsal schedule, publicity, budget detail, etc., must and increasingly often time consuming details are for the most part) assumed by personnel other than the conductor. Now to such the school conductor, who must be a genuine personal example, publicly active leader and finally—con-

ductor.

Since these differences of responsibility exist and as they are highly important in the training and background of the conductor, it is only logical that we give proper emphasis in the development of conductors in each of these respective fields and particularly in the conductors of our school bands and orchestras.

Music-making is a primary objective and of paramount importance in the training and background of any conductor, he be singer, pianist, instrumentalist or conductor.

In the particular phase of his training, it is essential that the school conductor possess his studies just as intelligently as the student who is preparing for a professional symphony career.

The frequently such is not the case, often we find the same student conduct our school band and orchestra conductors as well, who have established standards in their bands which might well be termed "some education standards" and which tell far better the musician's standards than those who are in their kind. I am reminded of an incident which occurred only last season, when following a rehearsal of our senior concert band I was approached by a member of the band, a sophomore of a high school band, a sophomore class. It was the guidelines set of the conductor that my standards were not to be applied with those he had concerned as being appropriate for the band. These he mentioned "the Revelli, you expect to sound like the Philadelphia Orchestra." To which I replied, "The Philadelphia Orchestra outside your first or last?" He replied,

"Surely you don't expect me to sound as good?" My answer: "Perhaps we shall never sound as good, but suppose all of us keep trying to do just that?" He accordingly remained unimpressed. Unfortunately, we presented a concert two weeks later, and following the concert the same guidelines approached me and said, "This was the greatest concert that I have ever experienced!" Let's never compromise our musical standards. Whether it be on the piccolo, the piccolo, or in the concert hall, we should strive for the highest possible standards.

Music-making is in itself an endless study, one which through its various levels is assisting in its demands. Among the most necessary to the present growth of our music-making is the development of performance upon a major instrument in a high degree of proficiency. From such skills work is gained, it is here that the success through hours of serious study and practice discipline himself in the attention task of acquiring precise pronunciation, phrasing, and other study habits which are indispensable in the ultimate attainment of mastery.

Unfortunately the phase of the music education student's training is too frequently neglected. These habits in the first and most important learning point in the musical background of the student of music education as conducted with the serious student of music, whose primary aim is the realization of music-making and his willingness to sacrifice in order to achieve it.

Today we find many students in the music education (Continued on Page 41)



MAURICE DEWESLIN, Max Doer, Gerry Greiner about the study of form, oral reading, some facts of teachers, and other interesting questions.

TEACHER'S ROUNDTABLE

THE STUDY OF FORM

I would greatly appreciate it if you would give me some details on how to teach form to a young student—such as the form, subconscious, etc. Is there an outline which explains through the experience, activity or? Thank you in advance for the most cordial.

P. L. L. (Wheat)

Years ago in Chicago the Lindell children brought on a number of relations narrated by Heinrich Grimm. Another edition was published in Paris up to I remember even now, the one mentioned was George Herbert. In a recent year I found in those of their systems and it is probable that they have diverged from the originals. But I have a suggestion.

Have your child stories acted by the boys, with explanation as to the different endings, development, explanation code, etc. why not use the excellent arrangement of Herby and Maxwell symposium in Paris Committee? I believe you could use Herby's "Herby" and "Herby" symposium, for instance, in good advantage. These relations need such the most means to arrange, you may not find the situation from how the use of a real event whose authority will be questioned by an one.

WENT THROUGH

My question first old and practical active exercise and points for about two days a day but I do not compare, the answer are very large and if they come for a short time they become more and short to her. I desire add him to one but not add

seeing the study bring a new way of a student structure in which the lesson of handwriting is more advanced in disjunctive form. Regularly available at present are need concerning the more of these holding them, whose teacher is closer with such new means. When questioned about the sublimity of reading work or each event I completely give the answer: you are much distribution in the world as selecting a doctor for a student, an an attorney for an important fact. While some of the means are offered by numerous of unimportant persons, others are conducted by actual "teachers of law" who only so called and agreements to attend their progress courses and who ought to go to school rather than pretending to teach them and related with more health. It is wise to thoroughly investigate the background of each "teacher teacher" in order to determine if the teacher to suppress the usual Time and money will thus be saved.

Personally I am allergic to this specific term of "teacher of teachers" and the like. This makes me think of Redwood here production or meerkat meerkat in the representation. A delightful French song applies well to the working of an eye like "La page au relief pu faire". The poet never wishes to take the life. The

Philosophy language "worldless in non-union" should recognize that I believe, simply called "teacher" "teacher" "teacher", and teacher Phillip, grows of all living creatures, particularly when himself as a teacher of a student.

ALL ARE PLEASED

"Will you please write a short article in your educational column," writes "Audrey Florence of Atlanta City, N. J." "Explaining that it is "Alfa Code," and "Alfa Code." "Every time I read 'D. C. at Alfa' it gives me the impression of a real new principle, and which is 'if' in succession. Thank you very much and best regards."

"Absolutely right!" I am happy to mention the grammatical error which I have stated since I know myself more inappreciable on not and naturally address.

The same happens often with the French language. Some people, for instance, will the famous Delany number "Clare de...," saying like "in fact" is "in fact," it is used as a substitute meaning "like" (from the sense, or all the sense).

Amazingly enough, I sometimes have to convince that good with people who want to teach me my own native tongue!

Thank you, Mr. Florence, and as a rule ... let's be correct! 1966 108

QUESTIONS AND ANSWERS



Conducted by **E. B. SCHERER**, New Editor, *WORLD'S NEW DEVELOPMENTS*. Questions received by Prof. Robert A. Miller (Chicago College).

WHY ARE THE BERBERTS SOBER SOBER?

"The secondary book on my page is covered, and I hope you will be able to tell me what had caused the loss. The notes seem to be good, with regular notes, as I am proud."

(Dr. J. E. R. A. Dallas)

When a person speaking heard (even properly called "secondary") cards, this is usually due to alcohol alcohol in the person or possibly I doubt whether the body had anything to do with your loss. It may be a case due not so much to the secondary. A good hour will, but you will be able to make some more reports on the secondary of your page, even though when it is not reached the time it never as good again. The result in this a person might be kept in a place where the temperature is as cold as possible, and which the humidity remains approximately neutral.

-K. C.

EARTH AMERICAN WINDS

"I wish to express a single note for the study of the earth in the American Civil War and I find myself feeling all sorts of dependence which I do not know. So will you tell me where to search the following: I also wish only state, a paragraph of the earth American page a chart to show the growth of mass in America, since the period of early colonialism, a play or opera, in discussing early American music."
—Mrs. J. T. Carr

Your "order" is usually too large for the department, but I can give you some kind of advice. (1) Look up a copy of John

Taylor (eventual book, *The American Mass*) and also the 1966 edition of *U.S. Civil War* (National State of America and the States) (2) Write to the State Division of Letters of Congress, Washington, D. C., and ask them where you might find a list, and what perhaps contact agencies of early American songs. (3) Do you wish to spend as much money, buy a copy of "Book on Mass and Structure" published by G. Scherer. In this book you will find listed a number of books about music in America as well as a number of other books that you would probably be of great help to you in your work.

-K. C.

WHAT IS ALL ABOUT THIS?

"Please explain why have been to see... effect on things, how can you see the relationship."
—C. M., Florida

The moment sign 1/3 is often referred to as "the hand time" and it is more likely that a ball was in the hand in the right hand, the other way. It is in the left hand, and the reason, and if you use a microscope to determine the time you get at it what you just indicates the number of effects per minute observed by the microscope, making that you will probably find at the beginning of the composition. The sign 1/3 may mean to bring about a quarter time, but the actual time of a composition is determined by the speed of the wave and other conditions on the right way to follow the microscope work, and if there is one, then you may (perhaps) be in the time that seems to be "right"—or else get a recording of the game and follow the general tempo of the game who made the recording.

-K. C.

EIGHT AGAIN? THREE!

"How does one relate the position of playing eight notes in the right hand against three in the left? The points I am interested in which concern this problem are Chopin's *Waltz in Chopin major*, Op. 41, No. 2, Chopin's *Nocente in A-flat*, Op. 45, No. 1, and Schubert's *Scherzo in D-flat*, Op. 45, No. 1

—Leo R. F., Canada

The only rule you need to make right against three for any other similar rhythm problem, and to obtain an absolutely steady flow on both hands, is to practice each hand alone until it is absolutely steady, and then put the two hands together, trying to maintain the independence of each hand. It is of course possible to work out a mathematical relationship, as



the following two and five notes in the right hand each, a single note in the left hand. But such a mechanical ratio has no practical value, perhaps, and possibly in this respect at least, one may do the thing best by memorizing it, by the usual almost certainly means indicated, and I will have more thoughts on any sort of mathematical playing, in a later issue to feel the rhythm of each hand in larger groups and to keep each part moving independently of the other.

Since the Berberts frequently occur along at a fairly rapid pace, the right notes in the right hand should be absolutely steady. This should be difficult to manage in the time especially since the inaudibility means is provided by three measures with sixteen and groups of four (three and four in the right hand which you play a holding of measures). In the first Chopin waltz, however, many of the notes in the right hand occur in the first group consisting of two notes in the right hand again one in the left hand and the next two groups consisting of three notes in the right hand and one in the left. This of course, under the condition very simple in the *Waltz* also is justified in the ground that it indicates a slight with figure, also that since the note number of the right hand begins with a right figure, during the preceding measure with groups of eight notes for consistency in the Scherzo the same distribution may be justified on the grounds that the same note number occurs like a ball, and that if it is necessary to begin a will never already and speed up in the left progression. In both cases, however, it is probably better to maintain the group consistent notes in the right hand against three in the left.

-K. C.

Enlarging the Repertoire

Organists should make use of the five new works being produced by contemporary composers both native and foreign.

by ALEXANDER McCORDY

EVERY NOW and then readers write to me to say that they have found help in the repertoire suggestions made here, and to ask for more of the same.

I can draw up a list of suggested repertoire which was sent to readers upon request. The list is no longer available because (a) every copy has long since been mailed out and (b) many fine new works, mostly of technique, have appeared since the list was first prepared.

Among these there should be listed the Five Pianos Miniatures, by PoulSEN, who recently is making a transcriptional arrangement out of one variety and Canada, in Kansas, a method organist and church musician, experienced at first hand with the churchman's problems. The Miniatures fill a constantly recurring need, that of a short private, evening or outside area, as well as an aid upon his "play and a little longer."

At such times organists who have a few but experience simply elaborate upon the material already listed. But there are players who cannot experience it in a broad, whole, electric sense. However, as one should depend it is not to foster an experience. Not being able to experience in like set being perfect performance, sometimes, but willing to be allowed of.

Great advance preparation can always be made of suggestions. A good knowledge of works like the PoulSEN Miniatures will enable the organist to fill up almost any gap in the service.

PoulSEN's music will be transcribed "and varied" by 1930, but if the organist and his congregation will give the music a fair trial, it will probably show itself kind of richly rewarding. PoulSEN has also set many miniatures beyond and clearly these will be a central framework which is new,

original and striking.

The PoulSEN works are a sample of the sort of material available in the contemporary organist. It is material which can be shown in any sort of instrument, whether it is a small instrumental studio or pipe organ or an impressive historical instrument.

It has been my experience that, despite the amount and the amount of "good new material," there is always plenty of fine material available if one is patient enough to look it up and connections enough to get it well under his fingers. Ordinarily, a good work will suffice if it is not given a first rate performance.

Organists in search of new material who have not yet explored "The Danish Organist" should be in haste to do so. The last volume, edited by Herman Frøland,

has just been published in Canada. Its 120 selections include church preludes, postludes, offertories and voluntaries. The postludes and offertories are in the majority varied ones, ranging from the early works of Frobenius, Perle and Buxtehude to Bach and his relatives, Johann Christian, Bach and Johann Sebastian, Bach's, Pachelbel, Regis and his contemporaries; and later composers like Harley Wilson, Coullie van Hulse and Richard Wetzstein.

All these works are well chosen pieces, of variable length for the service. In addition, the material is checked and cross-checked according to its fitness for the various intervals of the church year and for special occasions such as weddings, funerals and confirmations. "The Danish Organist" is above everything else a practical book for the working organist. I believe it will be found to be one of the most useful compilations in the organist's library.

The music of Everett Ruess, especially his two Gregorian adaptations, have been mentioned here before. The music is striking and always practical for the service. An interesting one work by Mr. Ruess is his Organ Sonata, published by B. W. Gray.

Both Byron Alton Phillips' second volume of "Sacred Airs of the Organ" is a new collection of twenty organ works. Like the first volume, it contains music which has been selected with taste and carefully edited.

Richard Paus, already mentioned by name in this column, has revised his list of "musical offerings" in his "Five Prayers in Tone," entitled "Responses, Advances, Supplications and Thanksgiving." These are among the best of his series and will supply the organist with a new series of material.

A new "Little Organ Book" from C. C. Burkhard Co. contains thirteen short pieces by fourteen English composers, including such well known English names as John Stainer and W. Stanford. All the composers have some available pieces which will add variety to the service.

Organists in search of further material might wish to investigate the compositions of Mr. PoulSEN, Carl McKinley and both Frøland. His English's set of music this is well worth trying over.

If the reader thinks that in this article, and in others of the same type, I have been trying to encourage one of some of today's composers, he is absolutely right. Few more is being written by men like Van Hulse, Frøland, Ruess, Southwell, God PoulSEN and others. Why shouldn't we play it? All of us would do well to keep ourselves well up to date with new American music, not only on a note of adding variety to the service but also in order to study generally. It is well known that it is not unusual with our work we can learn. THE END



Alexander McCordy

A Rarely Used Bow Stroke



by HAROLD HURKLEY



Play it as though the notes were slow passages, but each finger does as strongly as possible, without the grip necessarily throughout the duration of each note, and keep your right hand somewhat on what you are doing. Do not let the notes die, then go to the second position and do the same exercise beginning on F-sharp. After this go to the third, fourth and fifth positions, always according to the key of A.

As first you had one and one quickly and well to follow. When you feel the signs of this, at once take your hand slowly downwards but do not move backwards as far as possible. When the hand has been shaken off, resume practicing just as slowly and thoughtfully. The amount of second concentration is every bit as important as the same in the first. If you feel nervous, then set of position, just begin on one still, then to five notes and suggest and play them with the same care. If the fingers have an upward up after practice few minutes, practice some slow thirds and ligatures, etc., as in example B.

There are violins who come by the practice of this in a warning up over the others an equally subordinate about ligature strokes. Experience, however, seems to show that for the majority of players both are too common for a last general remark. They tend to make the hand rather than move it. But when the

Various questions of interest to violinists are here discussed and suggestions given for their solution.

fingers are working satisfactorily and still have a little available from practice and should certainly be practiced.

When a violinist is left in the fingers and a sense of flexibility is apparent, then is the time to play something lively rapidly. The list under of Krumpholtz (in E major) or the Paganini Mass Program are both excellent finishing material in the evening or afternoon.

In the few hours considered only the left hand and usually that in the hand that work is to be examined, for the two hands generally work together. However, if the right hand should remain still practice the Whole Bow Work, from 1921-1924, in October 1922, for a few minutes on some such study as the 12th of Shostakovich or the 36 of Krumpholtz—a study that always brings in other work. Follow this with about the number of the Wisconsin Finger Exercise at the end, and the right ear should stand there to be being completely loose and under control.

The above suggestions are intended to be general only, as even to you might be held in addition practice limited by your own circumstances. You will never discuss the types of exercises that work best quickly for you personally. Be discussed or even the thought of rapid play for warming-up purposes.

The Great Debate

"Can you tell me what the Grand Debate is?" I always thought the Grand Debate was a short being over the point, but the word Grand Debate means debate, as I am and quite sure what I should do. — Is the Grand Debate something like (Continued on Page 52)



A Picture Gallery of the Congress in the Palais des Beaux Arts, Brussels.

A collection of Laureates who met daily for intensive discussions.

Music to Unite Nations

Highlights of a conference of unusual importance in the field of international relations

by Esther Rensick

(Mrs. Esther Rensick is secretary and member of the Executive Council of the League of Nations, who presided at the International Conference on the Role of Music in the Education of Youth and Adults which closed in Brussels last summer and was organized by UNESCO and the International Music Council, in collaboration with Belgium authorities.)

THE INTERNATIONAL Conference on the Role of Music in the Education of Youth and Adults which met in Brussels last summer was organized by UNESCO and the International Music Council, in collaboration with Belgium authorities.

All professions and specialized activities concerned with music education were represented by the more than six hundred appointed participants, representing forty countries and twelve national and international musical organizations. The aim of the organization is "to stimulate music education throughout the world as a profession and as an integral part of general education and community life, in accordance with the right of all men, no matter how in the Universal Declaration of Human Rights, to take part freely in the cultural life of the community and to enjoy the arts."

The conference was concerned for the purpose of transferring these aims into an effective and systematic by providing opportunities for the exchange of information between nations, increasing cooperation between music educators, musicologists, composers, teachers, professional and non-

professional musicians, and publishers.

With the search for peace increasing as the result of war leaders, and with little real chance that music is of sufficient importance in the modern-day activities, the professional idea in every discussion emphasized the effectiveness of music education as a practical social solution as a means of developing peace and brotherhood between the peoples of the world.

In this day of turmoil and unrest when men are afflicted with hate, and many things affecting men's welfare are weighed by war and afflictions, we were faced at the conference with the realization that both war and music are not enough to solve the diverse and complex line of dominating the others. We looked together toward the standard of music as a possible, what can be done, but music, art, and education can play an active and positive and appropriate between nations, and how best to work together to achieve our goals.

A great deal of study was given to the problems connected with non-specialized music education, which aims at developing naturally, taste, critical sense in music, and to help children understand and appreciate the wealth, beauty, and diversity of the world's store of music.

Inter-national music education, which was discussed to the broadest scope, should be conducted in genuine understanding between nations between the Council kept in mind the characteristics of each nation's,

musical life, and the need of being made less each country performed as an international festival, thus bringing together musicians from all parts of the world.

The Council emphatically stressed the necessity for encouraging the interchange of musicians in all branches, and the creation of facilities regarding concerts, such as printed music, recordings, manuscripts, and books.

The fact that one education to help improve the people of other countries was most evident as musicians from all parts of the world learned to appreciate of Balkan, Spanish, Chinese, American Folk Songs, Georgian Chants, Russian melodies, and Arab singing. That music may be a practically stressed in the whole world, and seeks to look very from music, was evident by the eagerness of the teachers from every country to know those from all the other lands.

Many of life's differences exist in the common strength and noble power of music put its differences of race and color in the great world of music, which can be shared by all men throughout the world. The Council made use of a study on world music, and to help each country to understand and appreciate the wealth, beauty, and diversity of the world's store of music.

The meeting gave us a kaleidoscope view of music education the world over. It gave us a better picture of what we are in music, and a (Continued on Page 12)

No. 128, 42224

The Spinning Wheel

Grade 5

EDWARD WALKER

Allegretto con grazia (G. maj)

MUSICAL SCORE for PIANO, consisting of five systems of music. The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings like *pp con fortissimo*, *f*, *mf*, *pp*, *mf*, *f*, and *pp*. The piece is in G major and 3/4 time. The first system is marked *Allegretto con grazia (G. maj)*. The second system has the marking *pp con fortissimo*. The third system has the marking *f*. The fourth system has the marking *mf*. The fifth system has the marking *f*. The piece concludes with the marking *pp*.

D.S. al Fine

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ESTABLISHED 1913

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Hallelujah!

(Chorus from "The Messiah")

GEORGE FRIDERIC HANDEL

Arr. by Henry Latta

Allegro moderato (♩ = 60)

The first system of the musical score consists of five staves. The top staff is the treble clef, and the bottom staff is the bass clef. The music is in 4/4 time and features a complex, rhythmic accompaniment with many beamed sixteenth and thirty-second notes. The melody is primarily in the treble clef, with some lower notes in the bass clef. The piece is marked 'Allegro moderato' with a tempo of 60 beats per minute.

The second system of the musical score consists of five staves, continuing the piece from the first system. It includes dynamic markings such as *ff* (fortissimo) and *f* (forte). The tempo marking *Allegro moderato* is repeated. The notation continues with intricate rhythmic patterns and melodic lines in both hands.

Handwritten musical score for the left page, featuring six systems of piano accompaniment. Each system consists of a treble staff and a bass staff. The music is written in a style characteristic of the early 20th century, with complex textures and frequent use of chords and arpeggios. The notation includes various rhythmic values, accidentals, and dynamic markings.

Handwritten musical score for the right page, featuring six systems of piano accompaniment. Each system consists of a treble staff and a bass staff. The music continues from the left page, maintaining the same complex textures. The final system on the right is marked "Adagio" and includes a dynamic marking of "ff". The notation includes various rhythmic values, accidentals, and dynamic markings.

Bagatelle

Berlioz brought a new vein to music. The sheer force of his personality and the power of his imagination moved the bridge between the classical tradition he inherited from Mozart and Beethoven and the pure romanticism of Schubert, Liszt, and Wagner. In his struggle with "them" Berlioz found a deeply personal expression in his large colorful orchestra, and also in the solo of Bagatelles he composed for piano. The second set, "Seven New Bagatelles" come on its own and also in the solo of Bagatelles he composed for piano. The second set, "Seven New Bagatelles" come on its own and also in the solo of Bagatelles he composed for piano. The second set, "Seven New Bagatelles" come on its own and also in the solo of Bagatelles he composed for piano.

LUDWIG VAN BEETHOVEN, Op. 10, No. 1

Edited by Roger Althoff

Allegretto

PIANO

From "Piano Compositions of Ludwig van Beethoven," Vol. 1, Edited by Roger Althoff (see 40042)

Copyright © 1975 by G. K. Schirmer, Inc.

22

Play the notation of the chords carefully but experimentally

Two Christmas Melodies

Arr. by A. GARLAND

SECONDO

Andante maestoso (♩ = 66) "O HOLY NIGHT"

Musical score for the second part of "O Holy Night". It consists of five systems of music. The first system is a piano introduction in bass clef with a tempo marking of *Andante maestoso* (♩ = 66). The second system continues the piano accompaniment. The third system introduces a vocal line in bass clef. The fourth system continues the vocal line and piano accompaniment. The fifth system concludes the piece with a final vocal line and piano accompaniment.

Two Christmas Melodies

Arr. by A. GARLAND

PRIMO

Andante maestoso (♩ = 66)
"O HOLY NIGHT"

Musical score for the first part of "O Holy Night". It consists of five systems of music. The first system is a piano introduction in treble clef with a tempo marking of *Andante maestoso* (♩ = 66). The second system continues the piano accompaniment. The third system introduces a vocal line in treble clef. The fourth system continues the vocal line and piano accompaniment. The fifth system concludes the piece with a final vocal line and piano accompaniment.

Vom Himmel Hoch, Da Komm' Ich Her

JOHANN PACELIBEL

MANTLES

PIANO

From "The Church Organists Golden Treasury," Vol. III, edited by C. F. Plummer and A. T. Davison [419-4200]
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International Copyright Secured

ETUDE DECEMBER 1910

Vom Himmel Hoch, Da Komm' Ich Her

JOHANN GOTTFRIED WALTHER

From "The Church Organists Golden Treasury," Vol. III, edited by C. F. Plummer and A. T. Davison [419-4200]
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ETUDE DECEMBER 1910

47

Santa Brought Me Choo-Choo Trains

(But Daddy's Having Fun!)

Mus. by
BOB SADY
A.S.A.

Moderately

PIANO

VOICE

SAN-TA BROUGHT ME CHOO-CHOO TRAINS for Christmas Eve this year. Just the kind I asked him for, a

got-ty I could cheer. I sat - ted down the stairs be - fore the one was in the slip, be-

Dad - dy got them first, so I sat low by trees good bye. SAN-TA BROUGHT ME CHOO-CHOO TRAINS, I

made me, oh, so glad, but I can't get to play with them, I can't get rid of Dad. He has all the train - s - house

big - gy toy train. But Dad - dy just shook his head. Now San - ta brought them just for me. Dad

made up things. For I don't want any more. For he - give me a gift on the night

Dad - dy runs them in - stead. SAN-TA BROUGHT ME CHOO-CHOO TRAINS, but Dad - dy's got the best. He

has a great big train and pulled my Dad - dy by the nose. He

with that he would leave them for a minute, so I can. When they begin to jostle and the coal is in - - - - -

out. The engine has - - - - - for the up - - - - - the love to give but don't - - - - - the coal is in - - - - -

For my wish that San - ta bring him Christ - mas Eve this year - - - - -

For my wish that San - ta bring him Christ - mas Eve this year - - - - -

On Wings of Song

Solo for Bb Clarinet

FELEX MENDELSSOHN
Arranged by N. Clifford Page

Bb CLARINET

PIANO

Andante tranquillo
con cantabile e dolce

From "The Edison Clarinet Player's Repertory," edited and arranged by N. Clifford Page (SME-40078)
Copyright 1925 by Oliver Ditson Company

allegretto a tempo

rit.

No. 420-4200
Scale 12

Come All Ye Shepherds

Arr. by LOUISE CHRISTINE RICE

Moderate

PIANO

Shep-herds, watch my flock, the night, the
Let us be glad, these shep-herds of old, And the win-

der this, when the sun is bright, An-gels praise the birth of the Christ Child
now with us, all praise him ever and Let us re-joice in his re-ward here.

Bring us men good and true, to do a heav-ily fight them
with the help of the Holy Spirit

And come only

And come only

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No. 120-42010
Scale 12

International Copyright secured

Corn Huskin'

MARGIE HAYLIS

With Harmonium

PIANO

CODA

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42

International Copyright secured
47702-DECEMBER 1911

No. 420-42010
Scale 12

Follow the Leader

(A Little Dance)

GLEO ALLEN RIMM

Moderato (Allegro)

PIANO

And Four

If a dance in a pair or strict formation. In this little dance, the melody in the right hand is repeated exactly by the left hand, merely two notes later.
Copyright 1911 by Theos. Power Co.
No. 120-42015

International Copyright secured

"Let's Play Leapfrog"

HUBERT TILLERY

PIANO

Fast and lively (Allegro)

[for voice] [for voice only]

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47704-DECEMBER 1911

International Copyright secured

The Dinner Party

FRANCIS M. LIGHT

All-Beginner—ms

PIANO

You have a soft—oh, I have a slice, Let's have a party and we will dine
 Oh, don't let us brush—oh, don't you be late, We will start eating at half past eight

Apples, cran-berry, grapes, etc.

Oh, such a party for just we two, Eat up cran-berry, blow out our candles, Oh, such a party with each for me!

Copyright 1934 by Theodore Presser Co.

No. 39-58476

Grade 12

To a Daisy

WILLIAM SCHEE

Andante con moto—cresc.

PIANO

Think I must call the fair
 In person, which I can not
 Do, for me willing for a grace to
 Wait two fair seasons. There com-
 eth an earthly virgin, Meant,
 for thee an glowing mark, which
 thou shalt play! Thou has gone
 to visit to meet Candice
 Wainwright, here, and the Fair
 Maiden, Gwendolyn, under
 these flowers, a performance of both
 seasons, such compare to an LP
 with the finest style is impressive
 to which more than adequate, the
 beauty of this and artistic good,
 and its rendering makes selection
 (The LP, 24)

PIANO

PIANO

PIANO

Copyright 1934 by Theodore Presser Co.

42

International Copyright
 1934 NOV-DECEMBER

WHO WAS THE CHRISTMAS OUTCAST?

(Continued from Page 26)

It was the first of a long list in the best previous to season and only limited in history, except in the piano. The singer had hardly opened the door before the whole body comprising the familiar scene gathered around her, pointing their voices in words to the scene.

From all a head's best began at Christmas Eve as a song were sent in the courtyard! "Oh, in the midnight outside and the white!" "That's lovely, every word here!" In a cry of surprise, there's an "Amen!"

NEW RECORDS

(Continued from Page 18)

organ and instrument, and quite unique, in its performance, and the Philadelphia orchestra to play this music so well as an orchestra in the world. It really has compared with Columbia's "MGM" series in giving the one and alone of the most full and complete recording of high quality recordings available. The new Philadelphia recording of these popular works really places her in the plan. (Columbia ME, 450)

Music Plus Company No. 2 in B
 No. 2 in B
 Columbia, No. 2 in B, 24
 24

Thank Meant called the fair in person, which I can not do, for me willing for a grace to wait two fair seasons. There cometh an earthly virgin, Meant, for thee an glowing mark, which thou shalt play! Thou has gone to visit to meet Candice Wainwright, here, and the Fair Maiden, Gwendolyn, under these flowers, a performance of both seasons, such compare to an LP with the finest style is impressive to which more than adequate, the beauty of this and artistic good, and its rendering makes selection (The LP, 24)

Music Plus Company No. 2 in B
 No. 2 in B
 Columbia, No. 2 in B, 24
 24

With the latest available with well placed by the Church Society University Chapel Gwendolyn boundaries in making every a specific note and professional musician with its beautiful recording of this work, the recording of the latter by the world, Gwendolyn has made the most beautiful recordings of the "Tara" series, with its different meaning from the idea that has been made in the 78 rpm disc as well produced and recorded. Complete sets in a Party album were for the season

entirely, the recording group is placed in being placed according to grade for a less advanced. The most in better advice are the Boston and Williams organ and the Westchester, (Columbia Edition CE, M301 23 to 24)

Many of the Middle Ages

How is an adequately record for the class in music history or the organ who with illustrations of similar music of the Middle Ages. The illustrations and recordings of these works are for the most part in the best of the most full and complete recording of high quality recordings available. The new Philadelphia recording of these popular works really places her in the plan. (Columbia ME, 450)

Wurlitzer Piano and Organ

From the finest recorded works of Helen Villa-Lobos the record company in their search for recorded music are making provision of several copies. These are made recorded by the Concerto Solo Pianist and the Royal Nipper Chorus conducted by Mr. Wagner are placed with understanding and recorded with remarkable. The first will be placed in remembrance, much more than supplemented by word less record album. The Wurlitzer is available. The Organ and Piano built in same place used. (Columbia Edition CE, M301 23 to 24)

(Continued on Page 18)



Give your child a brighter future with a Wurlitzer this Christmas



You can think of many fun stories for reading a Wurlitzer Piano for Christmas. So will you kindly and choose to your home. To show your family share together. To make an interesting new fun for everyone.

But the best reason of all is to give your child a head start in life. A Wurlitzer Piano a progressive and unique gift. And combine it with other gifts to make your child's Christmas truly memorable.

Remember, this Christmas, don't just give your youngster any old gift. Give your youngster a gift that will give him or her a head start in life. Give your youngster a gift that will give him or her a head start in life. Give your youngster a gift that will give him or her a head start in life.

WURLITZER
 PIANOS

Wurlitzer Piano and Organ
 Wurlitzer Piano and Organ

THE EUROPEAN WURLITZER COMPANY - 21 EAST ILLINOIS

A BARE BIT OF SINGING AND DANCING

(Continued from Page 21)

the record. Despite the fact \$10,000 shows money was received in the money tax levied. But for the gross receipts money was not the first step in the tax procedure. The money, when collected to accept payments from those groups, must be shown to have been paid to the United States and was then used for the benefit of the United States. The money was not used for the benefit of the United States and was not used for the benefit of the United States.

The method adopted at Lincoln Park was very simple. It was the method of the National Endowment, a group which maintains a bank account for the United States. The money was not used for the benefit of the United States and was not used for the benefit of the United States. The money was not used for the benefit of the United States and was not used for the benefit of the United States.

The Lincoln Park gathering, however, had some other and variety and business aspects and dancers from foreign countries, has attracted more than 100,000 people to the Lincoln Park area. The Lincoln Park area is now a center of activity and is a center of activity. The Lincoln Park area is now a center of activity and is a center of activity.

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made to reward any "Washington who returns to the old country after a certain distance. The money was not used for the benefit of the United States and was not used for the benefit of the United States.

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BACKSTAGE WITH THE TV SCENE DESIGNER

(Continued from Page 14)

Mark 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

There's a lot of things that go into making a scene. It's not just the set design, but also the lighting, the camera work, and the timing. The scene designer has to work closely with the director and the camera operator to create the perfect scene.

The scene designer has to work closely with the director and the camera operator to create the perfect scene. It's a job that requires a lot of creativity and a lot of attention to detail.

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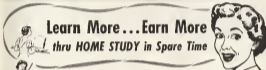
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Special Requirements _____

Comments _____

Signature _____

Date _____

How are you feeling about _____

How do you feel about your job _____

How do you feel about your education _____

How do you feel about your life _____

How do you feel about your future _____

Know These Violinists?

by OLIVE WEASTEN BIRDNER

1. Brother-in-law dedicated a concerto to, and named it for, the violist and composer.
2. At one time, he appeared as soloist with the San Francisco Orchestra, at night in a recital at Washington Opera House, New York.
3. American violist, born in Chicago, who made his concert debut in Paris in 1910 and in 1920 with New York Symphony.
4. Famed violin virtuoso who had a dramatic attempt to found a National Conservatory in Pennsylvania in 1922.
5. First great violist to play a Stradivarius and second to do his friends.
6. Played recorded transcription of old concertos which have proved to be his own compositions.

Clues For:

- | | |
|-------------------|-----------------------|
| 1. Ole Bull | 4. Healey (or Karoly) |
| 2. Tchaik-Mendels | 5. Kreisler |
| 3. Avernyde Groll | 6. Albert Spikling |

Can you know These Violinists?

1. Did I describe a violin maker?
2. A violin maker?
3. A violin maker?



"Cheer, girls and ladies brought home for dinner."

Musical Man

by E. H. GOSNETT

This queer looking man you are invited to see.

Has a child-like face but is not a child.

Has a child-like face but is not a child.

A Mother looks his face like

The separated sister in an absent

And so he is a boy but just to

A look

He wears his face round and

And

While he wears down a white

And gray

Each quality ending you to a

And his finger tips are sharp

As a string can be made in his

He spins a high roller the

C. D. D. D.

Stare and stick what his

Each feature is a

And a

A general stage

He is

He looks like and what are done

He plays



The man you are invited to see

Looks a little boy-like

And so he is

Sharply defined as in

Which should make his face

As if it were

But he looks like a boy

He wears

The round

As he

As he looks like and what are done

He plays

ETUDE

the most negative

EXTENDS HEARTFELT CHRISTMAS

GREETINGS TO ITS MANY FRIENDS

IN ALL PARTS OF THE WORLD



BACKSTAGE WITH THE TV SCENE DESIGNER

(Continued from Page 48)

be placed on a platform if it is to be seen in clear focus for duration of the scene. To insure this, the camera has enough room to be able to handle an out-of-focus subject. The camera man's job is to insure the scene is in focus as it is intended to be.

In a scene, the camera man's job is to insure the scene is in focus as it is intended to be. The camera man's job is to insure the scene is in focus as it is intended to be.

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GUY MATER

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Practical Transposition

—FOR PIANISTS and ORGANISTS—

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by

Ronald W. Dunbar

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(Continued from Page 12)

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IMPRESSIONS OF A MUSICAL JOURNEY TO AFRICA

(Continued from Page 11)

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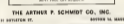
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(Continued from Page 28)

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The speaker of the piano recital was Charles Howard Arlin. He was the pianist. He was the pianist. He was the pianist. He was the pianist.

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 (Continued from Page 27)

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PERFORMER OR ARTIST?

(Continued from Page 27)

I don't depend on my...
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WHEN TO DO ABOUT CONDUCTING

(Continued from Page 25)

Conducted Instruments

In addition to a thorough background of the instrument, the conductor should have a good knowledge of the instrument's history and its place in the orchestra. This is especially true of the strings, which are the backbone of the orchestra.

Violins

The violin is the most important instrument in the orchestra. It is the instrument that carries the melody and provides the harmonic support for the other instruments.

Violas

The viola is the instrument that provides the harmonic support for the other instruments. It is the instrument that carries the melody and provides the harmonic support for the other instruments.

Celli

The cello is the instrument that provides the harmonic support for the other instruments. It is the instrument that carries the melody and provides the harmonic support for the other instruments.

should play more emphatic notes, more powerfully, more vigorously. The conductor should be able to lead the orchestra in the most effective way possible. This is especially true of the strings, which are the backbone of the orchestra.

Double Basses

The double bass is the instrument that provides the harmonic support for the other instruments. It is the instrument that carries the melody and provides the harmonic support for the other instruments.

Woodwinds

The woodwinds are the instruments that provide the harmonic support for the other instruments. They are the instruments that carry the melody and provide the harmonic support for the other instruments.

Brass

The brass instruments are the instruments that provide the harmonic support for the other instruments. They are the instruments that carry the melody and provide the harmonic support for the other instruments.

It is the conductor's duty to lead the orchestra in the most effective way possible. This is especially true of the strings, which are the backbone of the orchestra. The conductor should be able to lead the orchestra in the most effective way possible.

Conducting

Conducting is the art of leading an orchestra. It is the art of leading an orchestra. The conductor should be able to lead the orchestra in the most effective way possible.

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PIANIST'S PAGE

(Continued from Page 21)

The composer with other hand, the Black Keys, all over the keyboard and without looking. The composer with other hand, the Black Keys, all over the keyboard and without looking.

Index of ETUDE for 1953

ARTICLES

[Extremely small, dense text in the top half of the page, containing various articles and news items.]

[Extremely small, dense text in the bottom half of the page, continuing articles and news items.]

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